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NOTICE.

AN original piece of music, vocal or instrumental, will be presented monthly to all persons who subscribe for a year to the MUSICAL WORLD.

With the present Number, each Annual Subscriber will receive a new song (never before published), by Signor Gordigiani, entitled "The Sad Wild Strain," being the first which that popular composer has ever set to English words.

THE LIFE OF MOZART.

(From the original of Alexander Oulibicheff.)*

CHAPTER IV. 1766-1768.

EVERY one in Salzburg was now anxious to see the Salzburgers, who had departed unknown and returned celebrated. Matters took the same course with them as they do with many others in a similar position: people crowded round them, and were more obliging and friendly than they ever had been, while, in their hearts, they were less favourably disposed to them than before. Among other visitors who now sought their acquaintance, was a notability of the town, a certain baron, who was puzzled how to address the artists. *You*† appeared to him, on account of the distance which then existed between the nobility and the middle classes in Germany, too much; still he did not think that, towards artists who had been allowed to penetrate into the familiar society of kings and princes, he ought to use the much-loved *he*, and, therefore, believed that he had discovered a fortunate medium when he couched his remarks in the following terms:—

"Well, *we* have made a long tour; *we* have gained a great deal of honour"—

Wolfgang, however, interrupted him with the words:

"Excuse me, sir, but I do not recollect ever having seen you anywhere but in Salzburg."

* This translation, which has been made expressly for the *Musical World*, is copyright.

† For the benefit of our non-German readers, we may state that, until a comparatively recent period, people of rank in addressing their inferiors did so in the third person singular (*er* or *sie*), and not in the third person plural (*Sie*), which is the form of expression always used by the Germans of the present day, with a few exceptions which are rapidly giving way before the more enlightened views of the age. So common, however, was formerly the custom of using the third person singular towards inferiors, that even Frederick the Great, is well known, after a review, to have addressed one of his favourite generals, who had greatly pleased him by the manner in which he had commanded the day's proceedings, with the words: *Er hat gut manœuvrirt*, (*He has manœuvred well*, instead of *You have manœuvred well*). English Translator.

This anecdote, related by the sister of our hero, proves that the boy possessed not only genius but wit.

The year 1767 deserves to be inscribed in golden letters in the annals of music. Mozart spent it quietly at home, passing his time in the study of the compositions of Sebastian and Emmanuel Bach, Handel and Eberlin. I have read, somewhere or other, that the last-named composer, who was, at that period, a capellmeister in Salzburg, and, consequently, a colleague of Leopold Mozart, gave our hero lessons in counterpoint. He was, it is true, a celebrated contrapuntist and organist. But Wolfgang devoted his attention to the renowned Italian masters as well. We do not find their names mentioned anywhere, but, if a careful comparison of Mozart's style, with the various epochs of the Italian school, can enable us to repair this omission of all former biographers, I, for my part, am of opinion that the Italian masters to whom our hero was under the greatest obligation, were those who represent the transition period from the seventeenth to the eighteenth century, namely: Stradella, Carissimi, and, most especially, Alessandro Scarlatti, Leo, and Durante. But, however this may be, so much is certain, that this double and thorough course of study, which disregarded every thing like national prejudice, was of the highest importance. It affords us a key to all Mozart's works, and we shall afterwards treat of it at length in its proper place.

In the autumn of this year, our *virtuosi* resumed their wandering life. They went to Vienna, but the small pox, which was then committing great ravages, immediately drove them away. The children, however, did not escape the disease, it attacked them in Ollmütz and detained them there two months. When the danger was passed, they returned to the Austrian capital. They were received at the court of the Emperor, Joseph II, in the most flattering and distinguished manner. Personages of the highest influence, such as Count Kaunitz, the Duke of Guttenberg, Fräulein von Guttenberg, the favourite of the Empress Dowager, and, also, Metastasio, appeared to take a lively interest in them. How bright were their prospects!—and yet their sojourn in Vienna, this time, was one continued succession of annoyances, petty quarrels and deceptions. We will tell the reader why.

Wolfgang was now almost past the age of childhood, an age so well calculated to excite feelings of kindness, and which disarms even envy itself. However eminent the talent with which a child may be endowed, people are always inclined to consider him more in the light of a *thing* than a *person*. He is nothing more than a rare and wonderful object and in no wise a superior being of the same nature as themselves. Moreover, in the case of a child, the envious can always console themselves with the reflection: "As a general rule, these little prodigies either become very ordinary men or do not live." Matters, however, begin to assume a more serious aspect, when the prodigy, who has already attained the age of youth, progresses instead of retrograding, and thus annihi-

lates the secret hopes of his rivals, who only pardoned him on account of his being a child. Young Mozart now came as a musician of twelve years of age into a city filled to the very garrets with pianoforte players and composers. This youth, three feet six inches high, already took his position by the side of the first artists, and was the most accomplished extempore performer of his day. There was, too, the strongest evidence that, in time, he would become something more. This fact sufficiently explains the dismay in the camp of all the professional musicians, who laid aside their hatred of one another, and their secret and petty jealousies, in presence of the common enemy. They all united against a foe who threatened to rob them of their already scanty means of subsistence. As, however, these worthies could not deny facts, they came to an understanding among themselves to avoid, on all occasions, meeting the Mozarts; the result they desired followed as a matter of course. If any person asked one of them what he thought of the boy, he first regretted in an off-hand manner that he had not yet heard him, smiled significantly, ridiculed the fashionable world, and appeared to set out from the conviction that the latter was neither so ignorant nor so credulous as to believe all the idle stories which were related. The members of the upper classes, ashamed of their supposed mistake, felt themselves bound to assure the musicians that they themselves, so to say, had been the first to laugh at the whole matter, and requested a frank statement of the real merits of the case. They were then informed, under a promise of the most profound secrecy, that the father was a very clever charlatan, and the son, a little creature who had been admirably tutored for the purpose of making money and throwing dust in people's eyes. In this manner, the conspirators would necessarily have gained their end, without exposing themselves to a charge of calumny; for, supposing things came to the worst, they could always assert that they had been informed so themselves, and that they had had no opportunity of convincing themselves of the contrary. Leopold Mozart, however, got scent of their tactics, and succeeded, by a masterstroke of policy, in overthrowing them. He obtained information that one of the most important conspirators intended playing, in a numerous assemblage of musical amateurs, a concerto of his own composition, which was as yet in manuscript, and had been pre-announced and trumpeted forth as the *ne plus ultra* of difficulty. What did our cunning Salzburger do? He went to the amateur, in whose house the composition was to be played, and offered his son's services for the evening in question, but with the especial proviso, that the gentleman was not to say a word of the matter to anyone. The latter, who saw in the proposal merely an additional source of pleasure for his guests, accepted it with delight. On the appointed evening, the intended hero of the party made his appearance with the pleasant consciousness of anticipated success. The manuscript was lying upon the desk; the amateurs had grouped themselves around the piano and were waiting in breathless expectation for the treat they were about to enjoy. The professor took his seat, cleared his throat and blew his nose. At this moment, the door opened—no doubt to let in some guest who was late. But what a surprise for every one! What a piece of wily cunning! It was the dreaded Salzburger himself—Banquo's ghost at Macbeth's feast! It was now totally impossible to escape him. The master of the house, who suspected nothing, expressed the pleasure he experienced in having an opportunity of making two such celebrated *virtuosi* acquainted with each other. As

is invariably the case on such occasions, the two men complimented one another in the most flattering terms. But, while the Viennese professor and Leopold Mozart were exhausting themselves in compliments, Wolfgang, who, all his life, could never learn to play the courtier, proceeded at once to the principal object of the evening, seated himself at the piano, and played the concerto off, at sight, as if it had been a composition which he had diligently studied and learned by heart for the purpose of executing in public. We must, however, be just towards the composer of the concerto, and confess that his conscience, awakened by his astonishment, would not allow his feeling of enmity to keep the upper hand any longer. He could not refrain from openly declaring: "That, as an honourable man, he must admit that the boy was the greatest master then in existence—previously, he had not been able to believe it."

It was not, however, sufficient to have vanquished one opponent in so noble a manner; it was necessary to overcome the whole dreaded fraternity, and place the Viennese public in a position to decide between Mozart and his antagonists. An opportunity of doing this soon presented itself, and one of such a kind that nothing better could possibly have been desired. The Emperor Joseph gave the young *maestro* to understand that he should like to hear a comic opera of his composition. This wish was a command, which Wolfgang most joyfully obeyed. The opera entitled *La Finta Semplice* (the Simple Stratagem) was written in a few days, and received the approbation of Hasse and Metastasio. But the task of composing it was the least difficult part of the matter. Scarcely were the conspirators informed of the danger with which they were menaced, than they moved heaven and earth to prevent the work from being produced. They were successful. The Italian theatre was leased to a certain Affligio, under the condition that he should continue to pay all the singers who had formerly received their salaries from the Court, and allow all persons connected with the Court to retain their right of free admission. As the *impresario*, in consequence of this agreement, had alone to incur the whole risk of the enterprise, he reserved to himself, as was perfectly natural, the full power of selecting his *répertoire*; on him alone depended the accepting or declining new pieces, and, in this particular, the Court had not the right of dictating the course he was to pursue. The conspirators now applied to this poor man, who was already bowed down to the earth by the fear of soon being declared a bankrupt, and instilled into his mind the idea: that he would be inflicting his own death blow were he to bring out *La Finta Semplice*; that the public would feel greatly displeased at seeing a mere boy of twelve years old seated at a piano and conducting an opera, the very day after that on which Gluck had conducted; that his immediate ruin would be the inevitable consequence, and much more to the same effect. Affligio allowed himself to be so terrified, that all he now thought of was to get rid, in the best manner he could, of his obligations to our hero, to whom he had promised a hundred ducats for the piece. The principal point was this: to break with him without formally violating the agreement or incurring the displeasure of the Court, who had ordered the opera and wished to see it. It was necessary that the plans destined to annihilate Mozart's first dramatic attempt should be artistically arranged. First of all, the poet was never ready with the alterations deemed necessary in the *libretto*; then, the singers declared that they were not capable of singing the airs, which they had found quite suited to their vocal powers at the rehearsals held by the *maestro*. After the singers, came the orchestra,

How could veterans, who had grown grey in the service, place themselves under a beardless conductor? What an insult! While the *impresario* was thus conspiring against himself, the individuals, whose instrument and victim he was, were not idle out of the theatre. They exerted themselves to the utmost to bring the new opera into discredit, everywhere declaring that it was horrible, a fact of which they, as musicians, must, of course, be good judges. But this, according to the German expression, was a blow in the air. Mozart had already played his work on the piano in some of the first houses in Vienna, and all who had heard it were unanimous in its praise. The conspirators now changed their plan of attack, going about everywhere and spreading the report that the music was the work of the father, since the son did not understand a word of Italian, and was scarcely acquainted with the A B C of composition. Leopold Mozart, always prepared to fight them with their own weapons, forgave his opponents, from the bottom of his heart, for a lie which was destined to afford his son the opportunity of a new triumph. In the presence of numerous witnesses, he took a volume of Metastasio's works, opened it at hazard, and gave the poem, which he had thus accidentally turned up, to the young *maestro*. Wolfgang did not stop to reflect, even for a single moment, but wrote, as if from dictation, and in something less than an hour, both a melody and an accompaniment, fit for immediate performance. Wolfgang was subjected to a similar ordeal at the Count of Kaunitz's, the Duke of Braganza's, Hasse's, capellmeister Bono's, and also at Metastasio's, and on each occasion passed through it with the same result and the same rapidity. Unable to dispute such convincing proofs, the cabal was silent, but continued, notwithstanding, to prosecute its intrigues in secret. In this manner, months passed away; empty excuses were substituted for deceptive promises, without, however, any one thinking for a moment of bringing out the *Finta Semplice* upon the stage. At last, worried by these continual annoyances, and exhausted by the fruitless steps he had taken, Leopold Mozart lost all patience, for, instead of his bettering his circumstances, he saw his exchequer sinking lower every day. He went to the so-called Count Affligio, reminded him, in strong terms, of the contract he had entered into with his son, and threatened, in case the manager intended to disavow him, that he would bring an action. The Italian, highly incensed at this specimen of German roughness, at first endeavoured to find excuses, but, when he saw that these would not suffice, and that he could not avoid giving a decisive answer, ended by saying:—

"Very well, then, if you are absolutely determined to see your son prostitute his talent, you may, but I will have his opera hissed off the stage."

Our hero's father knew only too well that Affligio was the man to keep his word—on this occasion, at least—and, therefore, did not choose to put him to the proof. *La Finta Semplice* was not produced.

I confess that when, reading through Leopold Mozart's letters, I came to these particulars, which I have considerably abridged, I could not avoid being of opinion that, after all, the wrong done by the manager Affligio was, perhaps, not so great, and that our hero's first dramatic attempt was too weak to be worthy of production on the stage. But my doubts were dispelled at a later period, when I had turned the circumstances of the case more carefully over in my mind. Arguing from all Mozart's previous efforts, by which, principally, we must form our conclusions, he rose far superior to the ordinary composers of his time; the *dilettanti*, too, who set the fashion in Vienna, and had

heard the opera on the piano, agreed in saying that the merit of the music would ensure its success; in addition to this, there was the enthusiastic applause of the singers themselves, before they had been forbidden to be sincere, and lastly, above everything else, the impartial evidence of two great connoisseurs, to the effect that the production of *La Finta Semplice* would have raised the reputation of its composer to the stars (*alle stelle*). Hasse and Metastasio expressed their admiration of the work, and declared that they had seen thirty operas succeed in Italy, which, in no respect, could be compared to Mozart's. There is no doubt that, at the present day, *La Finta Semplice* would not please very much, or, rather, it would not please at all, but, precisely on this account, it would probably have been successful in the year 1768. Our hero's genius, at that period, and for a long time subsequently, was developed by his memory; the *maestro* of twelve years of age did not yet stand high enough to risk a non-success with the possibility of not being understood; his style was not yet *Mozart's*; he copied the faults of the favourite composers of his time, just as a youth of his age, at the present day, would begin by imitating Rossini or Beethoven, however great the originality he might manifest at a subsequent period. All who have seen the scores of Italian operas written before *Idomeneo*, are aware that, between the time previous to Mozart and the time after him, there is an abyss in which the former dramatico-lyrical taste of the public is for ever buried. The Italian operas of the eighteenth century, which have preserved their place in the memory and affections of musical connoisseurs, were all composed during the last years of Mozart's life, or after his death.*

But although the conspirators had closed the theatre against our hero, they only half attained their end, which was to render it impossible for him to enjoy a public triumph. Mozart had his revenge. A new church, belonging to the Orphan Asylum, was just completed at this period. The director commissioned Mozart to compose, for the consecration of the church, a solemn mass, an offertorium, and a trumpet concerto, which the young *maestro* was to direct in person. The whole Court was present at the performance; the concourse of spectators was immense, and the Emperor Joseph at last had the satisfaction, which he had promised himself, when he commanded the opera, of seeing the boy at the head of a grand orchestra. A handsome present from the Empress afforded the *maestro* a proof of the satisfaction of his distinguished auditors.

The celebrated Mesmer, who, at that period, resided in Vienna, was one of the most zealous friends of the Mozart family. A prodigy like that which he now beheld could not possibly do otherwise than awaken the sympathy of the father, or rather the renewer, of magnetism. Mesmer was fond of music; in the first place, on its own account, and next, perhaps, as a medical man, because he often found it to be a useful auxiliary in his magnetic cures. He was determined that, in spite of Affligio and the whole cabal, an opera by his young friend should be produced. To gratify Leopold Mozart's desire, an operetta, translated from the French, was selected, which Wolfgang set to music, and which was played in Mesmer's house. It experienced the success which is invariably met with in amateur theatricals. The title of it was *Bastien et Bastienne*. As far as I know, Herr von Nissen is the only person who mentions this

* To this period belong, for instance, B. Fioravanti's *Sängerinnen am dem Lande*, Cimarosa's *Heimliche Ehe* etc.

trifle, which is not found in the general index of Mozart's works, and concerning which even his father's letters do not say a word. So conscientious a man as the Danish Biographer never would have invented the fact: that is beyond all doubt; but, in obedience to the maxim laid down for his own guidance—namely, to assert but little when others do not speak for him—Herr von Nissen disposes of the matter in two lines, without giving us the source whence he obtained his information; and, in obedience to another principle, quite as unchangeable as the first, leaves the reader to make his own reflections and commentaries. Gerber, in his new *Lexikon der Tonkünstler*, reckons the opera of *Bastien et Bastienne* among Leopold Mozart's works, and not among those of his son Wolfgang. Which of the two is right, Herr von Nissen or the *Lexikon*, I will not take upon me to decide.

In this manner, the family remained in Vienna fourteen months, a period which our hero's father must have considered doubly lost, because he had been obliged to break into his savings, while his son had lost the money expended on his score.

(To be continued.)

ROBERT SCHUMAN'S MUSICAL LIFE MAXIMS.

(From the German.)

(THE following maxims were designed to form an appendix to the first edition of the author's *Jugendalbum* (Album for Youth). Each maxim was to have been illustrated by an appropriate piece of music; but this part of the original plan was never carried out. The German publisher, however, proposes to insert them in the next edition of the *Jugendalbum*. Meanwhile they have appeared in the Leipzig *Zeitschrift für Musik*.)

I. The cultivation of the ear is the most important matter. Endeavour early to distinguish notes and keys. Ask yourself what tones the bell, the window pane, the cuckoo, respectively give out.

II. Sedulously practise scales and other finger exercises. Do not, however, imagine you have accomplished everything, when you have spent many years in mechanical exercises. It would be as if you had employed all your time in repeating the alphabet, with daily increasing rapidity. Use your time better.

III. "Dumb pianofortes," so called, or key-boards without sound, have been invented. Try them long enough to find that they are good for nothing. You cannot learn speech of the dumb.

IV. Play in time! The performance of many *virtuosi* is like a drunkard's gait. Make not such your models.

V. Learn betimes the fundamental laws of harmony.

VI. Be not frightened by the words *theory*, *thorough-bass*, *counterpoint*, etc.; they will meet you in a friendly manner, if you do the same with them.

VII. Never hesitate about a piece of music; attack it briskly; and play it to the end.

VIII. Dragging and hurrying the time are faults of equal gravity.

IX. When you play, never trouble yourself about who is listening.

X. Play as if you were conscious of the presence of a master.

XI. To play easy pieces well, is better than to play difficult pieces indifferently.

XII. Insist on having your instrument in tune.

XIII. Be able not only to play your pieces, but to hum them without a piano. Accustom your imagination to retain not only the melody but the harmony of a composition.

XIV. Use yourself to sing at sight, no matter what your voice may be, without the aid of an instrument. The sensitiveness of your ear will continually improve by that means. If you have a good voice, cultivate it without delay, and regard it as the fairest gift of heaven.

XV. Study till you can understand a piece of music on paper.

XVI. Read over new compositions before you try to play them.

XVII. When you are fatigued with practising, leave off. It is better to stop, than to continue without spirit and freshness.

XVIII. As you grow older, play nothing merely *fashionable*. Time is precious. A hundred lives would not suffice to make you acquainted with all that is good.

XIX. In every period there have been bad compositions, and fools to praise them.

XX. Mere finger passages grow commonplace, and require change. They should only be regarded as a means to an end: they are otherwise worthless.

XXI. Do not help to circulate bad music: nor listen to it, unless compelled by circumstances.

XXII. Do not labour to acquire facility in the so-called *bravura*.* Try to convey the impression of the composer; attempt no more than this, since more than this becomes caricature.

XXIII. Consider it monstrous to alter or omit anything, and to introduce modern ornaments in the music of good composers. There is no outrage to art so flagrant.

XXIV. In the selection of pieces for study, ask advice of older players, and you will save much time.

XXV. Gradually make yourself acquainted with the most important works of the great masters.

XXVI. Be not led astray by the dazzling popularity of the so-called *virtuosi*. Court the applause of artists, rather than that of the multitude.

XXVII. Every fashion grows unfashionable: if you persist in the old *route*, you incur the risk at last of being regarded as a coxcomb.

XXVIII. It is more injury than profit to you to play much before company. Pay deference to the taste of others; but never play anything of which, in your inmost heart, you are ashamed.

XXIX. Lose no opportunity, however, of playing with others, in duets, trios, etc. This gives fluency, spirit, and facility. Accompany singers when you can.

XXX. If all were to insist upon playing first fiddle, there would be no orchestra.* Respect, therefore, every musician in his place.

XXXI. Love your instrument; but be not vain enough to think it the only one. Remember that there are others quite as good; that there are singers, and that the highest manifestation of music is through the medium of chorus and orchestra combined.

XXXII. As you progress, think more of scores than of *virtuosi*.

XXXIII. Practise industriously the fugues of good masters—above all, those of *John Sebastian Bach*. Make the *Clavier-bien-tempéré* (48 *Preludes and Fugues*), your daily companion. It will help you to become a thorough musician.

XXXIV. Among your associates, court the society of those who know more than yourself.

XXXV. As relaxations after your musical studies, read the poets, and walk in the open air.

* Why not?—Ed.

(To be continued.)

MR. AGUILAR's second performance of classical and modern pianoforte music takes place to-night.

MISS ARABELLA GODDARD, accompanied by M. Sainton, Madame Amedei, Mr. & Mrs. Weiss, and Mr. Land, left London on Monday, for a month's tour in the provinces. The first concert took place, on Monday night, at Devizes.

ST. MARTIN'S HALL.—The *Creation* was repeated on Wednesday, under the direction of Mr. Hullah to another crowded audience. The singers on this occasion were Miss Birch, Messrs. T. Williams, and Frank Bodda. The performance was quite as successful as the first.

WILLIS'S ROOMS.—The annual grand German ball of the Society of Benevolence and Concord came off last week, at Willis's Rooms, and was well attended. The band, under the conductorship of Herr Wilhelm Ganz, gave great satisfaction, and many of the quadrilles were redemanded. The selection of dance music comprised some of the newest compositions.

HARMONIC UNION.

THE performance of *Elijah*, on Monday evening, under Mr. Benedict's direction, was, on the whole, remarkably good. The choruses were given with unusual clearness, and all in the proper times, except "Behold the Lord God passed by," which was too slow, and wanting in the point and steadiness that characterised the others. Mr. Benedict is an excellent conductor; he thoroughly understands the music of Mendelssohn, and, what is more, has sufficient veneration for the composer to adhere strictly to his intentions, which can hardly be asserted of every public conductor. He must try, nevertheless, to tone down his choristers a little. Some of them sing as furiously as Jehu is said to have driven, and thus derange the harmony of the *ensemble*. It cannot certainly be said of the gentlemen-tenors at the Harmonic Union that they do not "sing out," since at times they positively vociferate. Mr. Benedict, however, will regulate their enthusiasm in proper time. The band also wants pulling back; in the chorus "Thanks be to God," the scale for the violins—which produces such a striking effect, when well played, that it has been compared to a flash of lightning—was by no means in order. Some of the gentlemen, in their eagerness, began upon F instead of G; and rendered it necessary for those who began upon G to endeavour to catch them, which they did not succeed in doing. Thus a very bright and original idea of the composer was well nigh being made ridiculous.

The singers were all in good vein. We like Miss Dolby's spirited reading of Jezebel's recitatives (where the wife of Ahab excites the people against *Elijah*) much better than the calculated and long-drawn declamation of a celebrated foreigner who has been so highly extolled for her execution of this scene. Miss Stabbach's improvement is rapid; she has evidently been studying with ardour, or she could not possibly have sung the difficult *soprano* music throughout so well, and especially the great and trying air "Hear ye, Israel." The applause bestowed by the audience upon this young lady was amply merited. Mr. Lockey sang with his accustomed care; and Mrs. Lockey, who divided the *contralto* music with Miss Dolby, gave "Woe unto them," as well as the author himself could have desired. Mr. Leffler sang some of the bass recitatives and the last air of *Elijah*, "For the mountains," which he rendered with smoothness and good effect. Sig. Belletti appeared for the first time at Exeter Hall, though not for the first time in English oratorio, as those may remember who were at the Norwich Festival of 1852, when the air "Why do the nations?" was allotted to him in the *Messiah*. At Liverpool, too—which emporium of commerce Jenny Lind besieged with "farewell" concerts, on her way to the United Concerts, in 1850—among other things, the *contralto* air (as Mr. Macfarren has now established it to be on such undoubted authority) "But who may abide the day of his coming?" was confided to Sig. Belletti. His task on Monday night was still harder, but he acquitted himself admirably. Being a practised musician, Sig. Belletti found the music easy in spite of its difficulties, and sang the impetuous air, "Is not his word like a fire?" so finely, that the audience re-demanded it with unanimity. The rest of *Elijah*'s music was also given with effect by the clever Italian vocalist, whom we can compliment with strict impartiality upon his general pronunciation of our not very readily attainable language. In the double quartet, "For he shall give his angels," the principals were assisted by a Mr. Plumb and a Mr. Frost and by two ladies, Misses Newby and Ada Newby, who furthermore joined Misses Stabbach and Dolby in the quartet "Holy! holy!"

Mr. W. Rea, the organist, must be praised not merely for his good playing but for the fidelity with which he adheres to Mendelssohn's own organ part, to which he does not add and from which he does not detract a note, a fact hardly to be asserted of every public organist. There was great applause for Mr. Benedict on his appearance and exit, and great applause during the oratorio; and we see no reason why there should not have been. When we go to an oratorio on week-days we are not supposed to be attending divine service; why, therefore, should applause be restricted? Let echo answer. Sig. Belletti's was not the only encore; Misses Stabbach and Dolby with Mrs. Lockey

won the same compliment in "Lift thine eyes;" but they did not deserve it, since they sang the unaccompanied trio a great deal too slow, which took all the life out of it. The hall was not crowded.

WEDNESDAY EVENING CONCERTS.

THE last two concerts have been exclusively of the popular kind. The addition of Mrs. Newton Frodsham (late Mrs. Alexander Newton) has materially strengthened the vocal department, and that clever lady's execution of the fine air of the Queen of Night, "Gli angeli d'inferno," from Mozart's *Il Flauto Magico*, was the feature of the concert of Wednesday week. Two pianists have appeared, an Engländer and a foreigner—Miss Ellen Day (at the first concert) and Madlle. Graever (at the last). Both are easy and brilliant performers, and both were quite successful. A trombone solo by Sig. Cioffi, at the first concert, a great display of executive skill, was warmly applauded. The concert of last Wednesday was essentially a Bellini-concert. The most popular pieces from the *Sonnambula* were allotted to Mrs. Newton Frodsham, Miss Grace Alleyne, Mr. Augustus Braham, and Mr. Lawler, all of whom acquitted themselves well. The audience were evidently delighted. A pleasing variety of songs, duets, etc., was also given by Misses Poole and Lascelles, Madame F. Lablache, Mr. T. Young, and Sig. F. Lablache, besides solos on the violin and violoncello by Messrs. Viotti Collins and G. Collins, each very effective in its way. Herr Lutz now conducts the entire concerts, Mr. Benedict having altogether seceded. Herr Lutz has an excellent leader at his elbow—viz., Mr. Thirlwall.

The performance at the next concert will be for the benefit of the Royal Westminster Ophthalmic Hospital. Mozart and Beethoven are to be the chief contributors to the programme.

D'ALBERT'S ALBUM, for 1854. T. Chappell.

"Rich not gaudy," might be the characteristic motto for D'Albert's Musical Annual for the current year. The colours on the covers are white and gold, and though simple, are displayed with elegance and good taste. The title-page is plain to a fault, but the presentation page is elaborate and fancifully designed. The illustrations are five:—A young lady representing "Fair Star," another young lady representing no one in particular, a view of the Dardanelles, a Turkish Warrior with Attendants, and a lithograph of the French Empress. The ladies are hardly to be called beauties (according to our taste), but the view of the Dardanelles, and the Turkish Warrior are excellent specimens of the combined labours of Messrs. Brandard and Hanhart. The lithograph—an uncoloured one—of the Empress of the French is attractive, though questionable as a likeness. The figure is perhaps too tall, and the face not sufficiently feminine to do justice to the illustrious and charming lady.

Of the music it is not so easy to speak, as there is so much more to describe. The Album contains six sets of waltzes, four quadrilles, three galops, three polkas, and one mazurka. We should be somewhat puzzled to say which are the best. However, if called upon to make a selection, we should point to the "Georgette Waltz," the "Constantinople Quadrille," the "War Galop," the "Marquise Waltz," the "Autumn Flower Waltz," and the "L'Espérance Mazurka," as most to our liking. Many will doubtless select for particular approval the "Little Bo-peep Quadrille," and the "New Lancers' Quadrille." By-the-bye, this last we can strongly recommend to all gentlewomen who are desirous of re-essaying a dance which should never have been banished from the ball-room.

Mr. D'Albert, who of late years has become so popular and prolific a contributor to the repertory of dance music, has not hazarded his reputation in the volume before us. He has written his best, and provided his admirers with a varied collection of pieces, for the greater part so easy, that the mere beginner can readily play them. We recommend the Album as an elegant presentation book, and the music as pretty and well fitted for the purpose to which it is devoted.

SKETCHES OF ENGLISH ARTISTS.

NO. II.

CLARA NOVELLO.

CLARA ANASTASIA NOVELLO is the fourth daughter of Mr Vincent Novello, a highly-esteemed organist and musician, and the head of one of the oldest and most respectable musical firms in London. She was born on the 10th of June, 1818. Her family being for the most part bred to the musical profession, she was afforded early opportunities of developing the talent she displayed as a child. When nine years old her parents placed her under the care of Mr. John Robinson, of York. At York she underwent a regular preparatory course of tuition, in pianoforte playing as well as in singing. Miss Hill, of York, was her first instructor in the vocal art, and, under her superintendence, Clara made rapid progress.

There are some in York who still remember the small, clear, "childish treble" of little Clara, when she sang in the Roman Catholic Chapel of that city. Shortly before her departure from York, she was witness to the almost total destruction of the magnificent cathedral.

In 1828 Clara Novello returned to London, and prosecuted her studies under her father.

In the following year, Mr. and Mrs. Vincent Novello, on their return from a visit to the widow and sister of Mozart at Salzburg, ascertained at Paris that there was a vacancy for a pupil in the Academy of Singing for Church Music. The father immediately called upon M. Choron, head-master of the establishment, and obtained leave for his daughter to enter herself as a candidate, Clara being on a visit to some friends in Boulogne. Mrs. Vincent Novello went there in search of her, and three days afterwards Clara was examined before the masters of the Academy, according to the adopted practice at that institution. She sang the "Agnus Dei," from Mozart's Mass in F, No. 1., and Dr. Arne's "The Soldier Tired;" and was unanimously pronounced the successful candidate against nineteen competitors.

During her stay at the Academy, Clara Novello applied herself with assiduity to the study of the greatest writers for the Church, and laid the foundation of that fame she now enjoys, as one of our most accomplished singers of sacred music. At one of the public exhibitions of the pupils, Clara had the honour of singing before the king (Charles X.) and the Royal Family, when Prince Polignac was pleased to pay her some kind and encouraging compliments. She was placed upon a low stool, that she might be better seen by the audience.

The Royal Establishment being dispersed, at the outbreak of the Revolution, in 1830, Clara left Paris. The governess of the female pupils, alarmed for the safety of the young ladies—more particularly of Clara, who was a foreigner and an especial favourite—made intercession with a friend to take her little charge under his protection. Clara was, in consequence, hurried through the streets, encountering, as she went along, the wounded and the dead who were being conveyed away. The scene produced so strong an effect upon her nervous system, that, when she reached her destination, she sank into a lethargic stupor, in which she remained many hours; and this, according to her medical attendant, probably saved her from a brain fever.

Returning to England, in 1833, Clara Novello made her *début* in public, at the benefit Concert of Mrs. Jewell, at Windsor. Shortly afterwards she received an engagement for the series of twelve Ancient Concerts; and, in the same season, was engaged by the directors of the Philharmonic Society, where she sang the "Per pietà" of Mozart. This was an important event in her life.

Not having reached her fifteenth year, she was the youngest singer who had ever obtained that honour. In the same year she made her first appearance at a provincial festival, in Worcester; and, in 1834, formed one of the orchestra at the centenary celebration of Handel in Westminster Abbey. In the same year, the members of the Philharmonic Society elected her an associate.

At this period her youth, her accomplishments, and prepossessing appearance won general admiration. Some, however, while they acknowledged her artistic claims and admired her personal attractions, found fault with a certain gravity of demeanour, and apparent coldness of manner, which, they said, detracted from the impression she made, and was unnatural at her age. *Appropos* of this, in 1836, one who knew her well, writes as follows:—

"The fact is, that Clara Novello, who appears so sedate and demure to a large and mixed audience, is, among her friends, remarkable for exuberance of animal spirits. Her courage is indomitable: difficulties and opposition only acting as stimulants to exertion. She has a generous nature, with a child-like fondness for the most simple pleasures. But the best features in her character are, that she does not appear to have a spirit of envy, and is totally devoid of affectation."

The success of Clara Novello as a concert singer steadily advanced until 1837, when she was recommended by Rubini and others to visit Italy, and study for the stage. This new career presented manifold advantages; but circumstances combined to prevent its realization for years. She had serious thoughts of starting for Italy forthwith; but, having already accepted engagements in England for the autumn festivals of 1837, etc., it was represented to her there would be great difficulty in crossing the Alps so late. This was especially urged by Mendelssohn, who was then in London, and who solicited her to take part in the Leipzig Gewandhaus Concerts, of which he had just been appointed a director. Such a compliment from so great a man could not be disregarded, and Clara Novello at once complied.

She went to Leipzig at the close of the season. In Leipzig she made a great sensation. The Germans were delighted with the beauty of her voice and the purity of her style, and at the first concert she was received with the utmost favour, although no previous interest had been exerted in her behalf. The effect produced by Clara Novello at the Gewandhaus Concerts is described by Mendelssohn at length in the following letter, written at the time, and which we have great pleasure in publishing entire:—

Leipzig, 18th Nov., 1837.

MY DEAR SIR,—It is now a fortnight since your sister first appeared here in public, and directly after it I wanted to write to you and give you a full account of it, and only to-day I have leisure enough to do it. Excuse it, but although it is late, and I may think that you heard already from other sides of all the details of her great success here, I cannot help writing you also on the subject, and before all I shout "triumph," because you know that you were my enemy,* and that my opinion prevailed only with great difficulty (tellers included), and that it comes now out how well I knew my countrymen, how well they appreciate what is really good and beautiful, and what a service to all the lovers of music has been done by your sister's coming over to this country. I do not know whether she thinks the same of my opinion now. I am sometimes afraid she must find the place so very small and dull, and miss her splendid Philharmonic band, and all those marchionesses, and duchesses, and lady patronesses who look so beautifully aristocratically in your concert-rooms, and of whom we have a great want. But if

* In allusion to Mr. A. Novello's desire that his sister should proceed direct to Italy and not visit Germany.

being really and heartily liked and loved by a public, and being looked on as a most distinguished and eminent talent, must also convey a feeling of pleasure to those that are the object of it, I am sure that your sister cannot repent her resolution of accepting the invitation to this place, and must be glad to think of the delight she gave, and the many friends she made in so short time, and in a foreign country. Indeed, I never heard such an unanimous expression of delight as after her first recitative; and it was a pleasure to see people at once agreeing, and the difference of opinion (which must always prevail) consisting only in the more or less praise to be bestowed on her. It was capital that not one hand's applause received her when she first appeared to sing "*Non più di fiori*," because the triumph after the recitative was the greater; the room rung of applause, and after it there was such a noise of conversations, people expressing their delight to each other, that not a note of the whole *ritornello* could be heard. Then silence was again restored, and after the air, which she really sang better and with more expression than I ever heard from her, my good Leipsic public became like mad, and made a most tremendous noise. Since that moment she was the declared favourite of them; they are equally delighted with her clear and youthful voice, and with the purity and good taste with which she sings everything. The Polacca of the *Puritani* was encored, which is a rare thing in our concerts here, and I am quite sure the longer she stays, and the more she is heard, the more she will become a favourite; because she possesses just those two qualities of which the public is particularly fond here, purity of intonation and a thoroughbred musical feeling. I must also add, that I never heard her to greater advantage than at these two concerts, and that I liked her singing infinitely better than ever I did before; whether it might be that the smaller room suits her better, or perhaps the foreign air, or whether it is that I am partial to everything in this country (which is also not unlikely), but I really think her much superior to what I have heard her before. And, therefore, I am once more glad that I conquer'd you, my enemy.

They are now in correspondence with the Court of Dessau and with Berlin, whereto they intend to go during the intervals of the concerts here; I hope, however, that their stay will be prolonged as much as possible. We had Vieuxtemps here, who delighted the public; we also expect Blagrove in the beginning of January. Charles Kemble, with his daughter Adelaide, passed also by this place, but she did not sing in public, only at a party at my house. Has Mr. Coventry received my letter, and the one for Bennett I sent him? And have you received the parcel with my concerto, which Breitkopf and Hartel promised to send in great haste? Do you see Mr. Klingemann sometimes? And how is music going on in England? Or had you no time to think now of anything else than the Guildhall-puddings and pies, and the two hundred pine-apples which the Queen ate there, as a French paper has it. If you see Mr. Attwood, will you tell him my best compliments and wishes, and that a very great cause of regret to me is my not having been able to meet him at my last stay in England. And now the paper is over, and, consequently, the letter also. Excuse its style, which is probably very German. My kindest regard to Mr. and Mrs. Clarke, and my best thanks for his kind letter and the papers he sent me by Mrs. Novello. And now good-bye, and be as well and happy as I always wish you to be.—Very truly yours,

FELIX MENDELSSOHN BARTHOLODY.

Alfred Novello, Esq.,
London,
69, Dean Street, Soho Square.

The fame of Clara Novello's success at Leipsic spread throughout Germany, and a gracious reception at the Court of Weimar procured her an introduction to that of Prussia, which led to substantial and lasting results. His Majesty, Frederick, father of the present sovereign, was warm in his approval of the young English *cantatrice*; and, at several private and public concerts, in the royal palaces of Berlin and Potsdam, invariably commanded a repetition of his favourite air from the *Messiah*, "I know that my Redeemer liveth." The king had retired from the active

duties of sovereignty, and frequently indulged, at Potsdam, the taste for music which was eminent in his family. He displayed an almost paternal interest for Clara, and, at the parting audience, examined her minutely about her future intentions, and presented her with introductions to his sister, the Empress of Russia (since that time a constant patroness), as well as to the Court of Vienna, accompanied by much excellent advice.

At Vienna, Clara Novello passed the spring of 1838, singing at the Court and at public concerts—especially at a series which was devoted to the relief of the sufferers from a flood at Buda-Pesth.

Proceeding, with her family, to Milan by the Tyrol, Clara spent a day, at Salzburg, with the aged widow of Mozart, to whom she sang several of the great composer's songs. The widow was enchanted, and entreated her to prolong her stay; but her arrangements made this impossible. On arriving in Italy, Clara's projected training for the stage was reluctantly postponed for two years. The cause may be shortly explained. At the time of their arrival, Milan was thronged with visitors, who came to take part in, or witness, the coronation of the Emperor of Austria as King of Lombardy. Clara Novello was engaged at all the musical festivities. Several of the ambassadors were present, and were entertained by the Austrian ministry, who had accompanied the Court to Milan. At a party given by Prince Metternich, the Russian Ambassador urged Clara to pay a visit to St. Petersburg, and avail herself of the august patronage she would be likely to obtain through the letter of the King of Prussia. The hint was adopted.

A series of engagements in most of the important towns of North Germany occupied Clara Novello's time in the season 1838-9. The terms secured to the singer were generally half the receipts, with a certain sum guaranteed, in case the concert should not prove successful. This, however, was not once the case; and the number of the concerts was often tripled and quadrupled.

At St. Petersburg, Clara was received with the utmost courtesy by the Empress, who intimated the gratification she should experience at hearing Miss Novello again, on her Majesty's projected visit to the Rhine, at the close of the year. Accordingly, when the time arrived, we find Clara was seldom absent from the musical entertainments given to the Empress by her Rhenish hosts. Thalberg, another favorite of her Imperial Majesty, was also frequently engaged.

At the close of the year 1839, Clara Novello determined to enter upon her long deferred project of studying for the stage—which, amid all her successes, had never been abandoned.

At the coronation in Milan, Clara Novello had been introduced to Rossini, the recollection of whose kindness on that occasion induced her to pay him a visit at Bologna, and solicit his counsel. After she had sung several pieces, he told her that the popularity she had achieved in the Courts of Europe might lead her to expect he would pay her compliments; he preferred, however, to call her attention to what she had yet to learn. This he did most elaborately, ending by advising her to resign all engagements for a year, to go to Milan and take lessons in singing from Micheroux, to study *mimica*, or stage action, to attend the theatre nightly, and give her undivided attention to operatic music. The advice was adopted. Clara went to Milan, studied with Micheroux, and became his favorite pupil. But Micheroux oftener praised her more for her humility than for her talent, and used to say, that no success could spoil her.

Clara Novello's first appearance on the stage took place at Padua, in 1840. The part selected was Semiramide. It was a

bold essay for a beginner, but was nevertheless decidedly successful. After her *début* in Padua, she obtained engagements at Bologna, Modena, Genoa, etc. By some misunderstanding with the agents, she became due for the Carnival season of 1842 both at Rome and Genoa. Neither would yield up its right. Rome adopted the stratagem of engaging her for the previous autumn at Fermo, and, as she was thus within the papal territory, her passport was stopped, and she was not permitted to depart. The affair was ultimately compromised by Clara Novello singing during six weeks of the Carnival at each city. At Fermo she met the Count Gigliucci, who paid his addresses to her, and was accepted. The marriage was deferred, however, till after fulfilment of all her engagements. These included her performances in *Saffo* and other operas at Drury Lane, under Macready's management, together with the autumn festivals of 1842. At the conclusion of the Gentlemen's Concerts in Manchester, Clara Novello retired from professional life without taking leave of the public. In November she became the Countess Gigliucci, and passed several years of domestic happiness and quietude in private. The union has been blest with four children.

It fortunately happened for the lovers of the vocal art, that about three years ago, circumstances compelled Clara Novello to resume the exercise of her talents in public. She reappeared at Rome in 1850, and subsequently at Florence, Lisbon, Madrid, Düsseldorf, London, and the English provinces in succession. Between the stage, oratorios, and concert singing, Clara Novello's time has been fully occupied. She is at present fulfilling an engagement of three years at Milan. Her popularity at the famous Scala is very great, and the Milanese, at the end of every season, look forward to her reappearance as an event. This year is the third of her *scrittura*.

Clara Novello is engaged for the projected English opera at Drury Lane, and the public will be enabled to form their own opinions as to her dramatic talents. It is to be hoped this opportunity will be afforded her, since as yet her capabilities as an operatic singer are comparatively unknown in England, and her reputation has been entirely made by oratorios and concerts. That reputation, however, stands so high, as to warrant us in anticipating an artist of no ordinary accomplishments and powers.

NEW CHURCH AT READING IN BERKS.—In the centre of the Castle Hill Estate, fronting the Bath road, in Reading, a plot of ground had been apportioned by the original proprietor of the property for a square, which was surrounded by a very handsome iron palisading with large gates at each corner. The land having been recently purchased for the Conservative Land Society, the executive committee have decided that the ground in the centre of the square shall be given for the erection of a new church, the increasing population of Reading rendering the gift very useful and beneficial to the locality. This is the second grant of land for the building of a church by the Conservative Land Society.

NEW THEATRE.—Mr. E. T. Smith, of Drury Lane, is about to build a new theatre on the site of the Shadwell Workhouse.

A CHARITABLE MANAGER.—Mr. E. T. Smith, lessee of Drury-lane Theatre, has during the last fortnight issued in the theatre 250 quarts of excellent soup and 200 loaves to destitute and deserving applicants. Mr. Gustavus Brooke gives blankets to the provincials.

THE ORPHEUS ENGLISH AND GERMAN GLEE UNION, under the direction of Mr. F. Kingsbury, including Misses Rycroft, Lizzy Dyer, and Mr. Suchet Champion, have just returned from a successful tour in the West of England.

CELEBRITIES OF SCOTCH EXTRACTION.—Chambers, in his *Journal*, reminds us that Ben Jonson, Sir Isaac Newton, Cowper, Kant, Byron, Macaulay, Lola Montes, the Empress of France, Donizetti (from Donald Izett), and Jenny Lind, are all of pure Scotch descent.

FOREIGN.

PARIS (Jan. 22).—At the Académie Impériale de Musique the rehearsals of the new ballet in five acts, for Cerito, have commenced. The music is by M. le Comte de Gabrielli. An Italian *mime*, M. Mathia, will make his *début* on the occasion. M^{me}. Tedesco is about to take a *congé* of a few months; she commences her *tournee* in Belgium. M. Brignoli, a young tenor, who made his *début* a few years ago at the Italian Opera, under Ronconi's management, has been engaged at the Académie.—At the Opéra Comique, on Sunday, and on Friday, Halévy's *Mousquetaires de la Reine* was performed, with M^{ms}. Mocker and Hermann Léon; M^{lles}. Caroline Duprez, Lemercier, etc. The *Noces de Jeannette*, the *Papillottes de M. Benoist*, and the *Châlet*, have also been given. The rehearsals of Meyerbeer's comic opera, *L'Etoile du Nord*, will proceed with activity. It is expected, unless war is declared against Russia, that it will be produced in the middle of February.—At the Théâtre-Italien, *L'Italiana in Algeri* has been given with great success. Alboni's Isabella is one of her most admirable performances. Gardoni seconded her efficiently in the part of Lindoro. Rossi was Taddeo, and Fortini, Mustafa. The *finale*, and the trio "Pappatacci," were encored.—Among the pianists of the season, there is much talk of a boy of twelve years of age named Theodore Ritter, who, though yet unknown, promises one day to be famous. He is said to play all styles, from Chopin up to Sebastian Bach. The *Société des Concerts* give their second concert this morning (Sunday).—The Amateur Musical Society, under the direction of M. Georges Bousquet, (the musical critic of the *Illustration*), commence their *Séances* shortly.—Charles Soliva, a composer, a *maître-de-chapelle* to the Emperor of Russia, died in Paris, lately, aged 61. He was a pupil of the *Conservatoire* of Milan, and produced two operas at the Scala—*La Testa di Bronza* and *Elena e Malvina*. He also composed a great deal of sacred music. He was—as everybody is, native or foreigner, who passes through Rome—hon. member of the *Société Sainte-Cécile*. He has left several MSS., among others a *Te Deum*, for voices and orchestra, dedicated to the Emperor Napoleon.

CHARTRES.—The Philharmonic Society gave its first concert for the season on January 11th, under its new directors, M^{ms}. Maroteau and Gosmann. The programme was in the Casino style, the trumpety overture of Adolphe Adam to *Le Roi d'Yvetot* being one of the features. To this, Auber's sparkling overture to *La Part du Diable* was a relief. M^{lle}. Leprince, M. Gosmann, and Madame C. Ponchard were the singers, and M. Lee played some very heavy solos on the violoncello. They have little notion of good music at Chartres.

HAVRE.—The new and clever singer from the Théâtre Lyrique, in Paris, Madame Marie Cabel, has come here to spend the remainder of her *congé*. She has appeared, with great success, in *La Fille du Régiment*, *Le Barbier de Séville*, *Les Diamants de la Couronne*, *Galathée*, and *Le Bijou Perdu*. The receipts of her first performance were presented to the poor of Havre. Madame Cabel returns to Paris immediately to resume her duties at the Théâtre Lyrique.

STRASBURG.—Emile Prudent has been giving concerts here. He is well received by the public. His fantasias on *Guillaume Tell*, and the *Sonnambula*, his *Danse des Fées*, and *Retour des Bergers*, created a sensation. The *Danse des Fées* was especially successful, and was always redemanded. The local papers are in ecstasies with M. Prudent.

MADRID, January 6.—The day before yesterday at the Theatre Royal the first representation of *Robert le Diable* took place, with a *mise en scène* which surpassed everything that had been seen here before. All that Madrid possesses, distinguished by birth, knowledge, and talent, was present on this occasion. The opera was received with the greatest applause. At the end of the last act, the house resounded with the cries of "Vive Meyerbeer!" "Vive le grand compositeur!" The artists entrusted with the principal parts were all recalled.

ANTWERP.—Madame Doria continues in favour with the public. On the 20th she appeared as Semiramide. All the authorities of Antwerp, and half the court from Brussels, whither on *dût*, Madame Doria is going, by royal command, were present.

MILAN.—The *Gazetta Musicale* of Milan informs us, that at La Scala, Verdi's *Rigoletto* has created a *furor*, and is being repeated nightly to crowded houses. Madame Clara Novello appeared in Gilda—the character played by Madame Bosio at the Royal Italian Opera—and sang admirably. The *Gazetta Musicale* speaks of her in the highest terms.

LEIPSIK.—At the twelfth *Gewandhaus* Concert, Joseph Joachim performed a new concerto of his own composition, and caused an excitement unusual with the Leipsic public. The playing and the composition were both much praised by the Leipsic judges.

VIENNA.—The following is a list of the pieces produced at the Imperial Opera-house, during the week beginning on the 12th instant.—On the 12th inst. *Eine Sommernacht*; on the 13th, *Eine Sommernacht*; on the 14th *The Prophet*; on the 15th, *Die Teufelsgeige*, ballet; on the 16th, *Eine Sommernacht*; on the 17th, *Keolanthe*, and on the 18th, *Die Zauberflöte*. In the *Sommernacht*, the principal characters were cast as follows: Fräulein Wildhauer, Elizabeth; Herr Ander, Shakspeare; Herr Staudigl, Falstaff; Fräulein Tietjens, Olivia; and Herr Kreutzer, Latimer. According to the *Neue Wiener Musik-Zeitung*, Herr Staudigl was not suited for Falstaff, the only true representative of the jolly knight being, in the opinion of that journal, Karl Formes. Herr Ander with Fräulein Wildhauer and Herr Staudigl were called for at the end of the second act and at the conclusion of the opera.—The following musical celebrities died in Austria during the past year: Fuchs Alois, member of the Imperial orchestra, on the 20th March; Foroni, composer, on the 24th March, in Verona; J. Kresky, Imperial *emeritus* capellmeister, on the 2nd February, in Ollmütz; and von Lannoy, composer, on the 28th March, in Vienna.—Meyerbeer's music to *Struensee* was performed at the second Spiritual Concert, on the 22nd inst.—Vieuxtemps' third and last quartet meeting took place on the 22nd inst., at five o'clock, p.m., in the Musical Union Hall. The programme included Haydn's quartet in E major, Beethoven's sonata in A major (the piano-forte part by Herr Evers) and Mozart's quartet in G minor.—J. Merk, an excellent composer for the violoncello, died a short time since. His place in the Imperial Chapel has been filled up by M. Carl Schlesinger.—Carl Evers, the pianist, leaves Vienna for Prague, where he intends giving concerts. His sister, Katinka, is also at Vienna.

BERLIN.—At the yearly Coronation Festival, His Majesty conferred the Order of the "Red Eagle," fourth class, on Dr. Theodore Kullak, the composer.—*Cologne Gazette*.

NEW YORK.—(From our own Correspondent.)—The grand *Bal Paré*, which had been announced by Jullien for the 18th instant, was nearly being abandoned altogether. It was to have been given at Metropolitan Hall; but on the night of the 7th a fearful conflagration reduced this splendid building, and another large building contiguous—Lafarge's Hotel—to a heap of ruins. It is supposed that the fire originated in one of the hotel furnaces, under the orchestra belonging to the concert-room.

Metropolitan Hall (where Jullien has given all his concerts since leaving Castle Garden) was originally entitled Tripler Hall. It was built by a Mr. Tripler, and in 1850, although not quite finished, was publicly inaugurated (on the 14th of October) by Mdme. Anna Bishop and Mr. Bochs, with a concert, at which only about 1,000 people assembled—although the room was calculated to hold 4,000, comfortably seated. Jenny Lind was to have made her first appearance at Tripler Hall; but, as it was not finished, Mr. Barnum took Castle Garden for the purpose of bringing out his new wonder, the successor of Tom Thumb. The cost of erecting Tripler Hall, without the purchase-money for the ground on which it stood, was reckoned at about 100,000 dollars. The concerts of Catherine Hayes, Alboni, and Sontag were also given in this building. Mr. Lafarge, proprietor of all the ground from Broadway to Mercer-street, purchased the hall of Mr. Tripler, when it was anything but a lucrative speculation. The total loss connected with the destruction of the two buildings is estimated at 494,000 dollars, of which 242,500 were insured at various insurance-offices—150,000 in New York alone. Lafarge House was leased to Messrs. Wright, Laniers, and Co. for 54,000 dollars per annum.

It was a new hotel, and one of the finest and most capacious in New York. Hundreds of rooms had already been engaged. Luckily the plate, valued at nearly 20,000 dollars, had not yet been carried into the hotel, which was to have been inaugurated with a grand festival (of eating and drinking).

Jullien, thus frustrated, has made arrangements, however, to give his *Bal Paré*—which, says the *New York Herald*, "is to be attended only by the *bon ton*, and gentlemen who wear neither frock-coats nor boots, all to appear in full dress coats, pump-shoes, white stockings, and cravats made of white satin"—at "Niblo's." Talking of Jullien, I must tell you that, at the close of his last concert in New York, a handsome and elaborately designed silver salver was presented to him by the resident musical artists, whose conjunction with his orchestra added to its efficiency.

The following was the inscription:—

"Presented to M. Jullien, by the New York members of his Band, whose names are annexed, as a token of their high appreciation of his admirable skill and ability as a *chef-d'orchestre*. New York, January 1, 1854."

This was preceded by a few remarks, to which Jullien replied in appropriate terms.

Jullien has been giving Handel's *Messiah* at Metropolitan Hall, in conjunction with the New York Sacred Harmonic Society. Nearly 4,000 people were present. Madlle. Pico Viotti, Miss M. S. Brainard (a native), Mr. M. Colburn, and Sig. Badiali were the chief singers. At "Niblo's" they have been performing Meyerbeer's *Prophète*, but in a very imperfect fashion. Poor Jullien has again given offence to the strong national conceit of the Yankees, by declining to produce at his concerts a so-called symphony (in reality a very tiresome and unmeaning *pot-pourri*), entitled *Washington*, the last "movement" of which is the American air of "Hail Columbia." I suspect that it was the *music*, and not exactly the political tendency of this "symphony" of M. Emilius Girac—a contributor to the *Musical World and Times*, who professes himself a pupil of Reicha and Cherubini—to which Jullien objected. The work proposes to illustrate the life of Washington. Had it been called *Horse-radish* it would have been equally suggestive, since it is as *apropos* of horse-radish as of the American liberator. I heard it at a rehearsal, and had a great mind to recommend the author to send it to the Society of British Musicians. On Thursday, Jullien gave us a regular dose of Yankee musical genius. "Symphonies," by Fry and Bristow, were presented (the first movement only of Bristow's); and, as a *bonne bouche*, we had the great *maestro's* own *American Quadrille*. As for Fry, with the *Day in the Country*, *Breaking Heart*, and *Santa Claus*, if none understand them better than myself, he has not much chance of being appreciated. I have no more musical news at present. The fact is, things are rather dull just now.

Boston.—(From a Correspondent).—Mr. Forrest, the tragedian, is playing at the National Theatre, and Mr. J. R. Anderson, the tragedian, at the Howard Athenaeum—the former in *Richelieu*, the latter in *Hamlet*. One is worth the other. If Gustavus Brooke were here, he would make up the trinity of histrionic magnificence. Mr. Davenport (from London), a real Bostonian, is expected in the spring. Of him Mrs. Mowatt, in her *Autobiography*, writes thus:—

"Edward L. Davenport, of Boston, was strongly recommended to Mr. Mowatt by old and leading members of the profession. His high moral character, his unassuming and gentleman-like manners, his wonderful versatility and indisputable talent, caused him to be selected as the person who was to travel with us during my second year on the stage. Upon this selection every succeeding month and year gave us new cause for congratulation. The prominent position he has since won upon the English stage, and the honours he has received from fastidious English audiences, are the just reward of intrinsic but unostentatious merit."

Dion Boucicault, having sufficiently lectured New York, is now going to lecture Boston. Meanwhile a local paper, the *Sunday Dispatch*, bids him welcome in the following paragraph:—

"DION BOUCICAULT.—This celebrated lecturer, wit, dramatist, and gentleman, announces a series of lectures, commencing on Tuesday

next. The author of *London Assurance* cannot help being well received in a city so much indebted to him for amusement; and if in his lectures he manages to enlist attention as successfully as he does in his plays, he may count upon being well bestowed and duly honoured while under our protection; great word that—but let it go! If energy is anything, "Dion" will take, and no mistake."

Apropos of Boucicault, a most singular paper has appeared in the *Boston Saturday Evening Gazette*, under the heading of *Those whom I have known*, by "Cosmopolitan." The writer speaks of Boucicault as of one with whom he must have been intimately associated; and, moreover, brings into his narrative other men of London, in a style so peculiarly graphic, that I cannot help thinking your old and brilliant contributor, Charles Rosenberg, must be the real "Cosmopolitan." I have shipped you a *Gazette*, that you may read and be convinced.—Jullien is again here. He commenced a series of six concerts, on the 5th, at Music Hall. The "sleighting time" did not militate against his attractions, and the hall was full. On the 6th he gave his "Shaksperian night," with the same programme which pleased so much at New York. By the way, Jullien is "burnt out" of the "Emperor City." Of course you have heard of the destruction of Metropolitan Hall by fire. The Germania Society are giving their annual series of concerts at Music Hall. The 6th took place last night. The Handel and Haydn Society have just performed the oratorio of *Samson* for the second time, in the same building, and are now preparing *Israel in Egypt*; so that we do not want for good music in Boston. The Germania and Mendelssohn Societies are combining to get up a performance of the oratorio of the *Desert* (Qy. the *Deluge*, &c.).

DIORAMA OF CONSTANTINOPLE.

THE ever-active and indefatigable Albert Smith, whose mind is a bee in summer seeking for honey to hive up for the public benefit, with the co-operation of the no less active and equally indefatigable Shirley Brooks, has written a new entertainment, which was given for the first time on Monday night at the Egyptian Hall, and in point of interest, if not of stirring events and adventures, promises, at the present moment, to rival even Mont Blanc. The entertainment consists of a moving diorama of Constantinople and its environs, with an explanatory lecture written by the above-named gentlemen and delivered by Mr. Charles Kenney. The diorama is on a large scale, and includes numerous and magnificent views along the Dardanelles and Bosphorus, as far as the entrance to the Black Sea, and many highly interesting pictures of the interior of the Golden City. It is painted by Mr. Allom, by whom the sketches were made on the spot, and reflects the highest credit on his pictorial skill and industry.

The views are too many to particularize. In the first part we were much struck with the French and English fleets riding at anchor in the Dardanelles, and the first approach to Constantinople. The Gardens of the Seraglio and the interior of St. Sophia are splendidly painted; and the views of the Atmeidan, or Hippodrome, and the Turkish *Café* at night, are exceedingly striking and picturesque. As the diorama proceeds, the illustrations become even more real and interesting. The Great Public Baths of Constantinople, the Water-side with the Seven Towers in the distance and the Sultan's State Barge on the water, the Summer Palace of the Sultan, the Mosque of Shah-zadeh Djamas, and the Gun Factory at Tophana, are all admirable specimens of dioramic art. The last view is one of the finest and most natural we have seen in any moving picture. The concluding picture—a View of a Fire in Constantinople by Moonlight—is painted by Mr. William Beverley, whose name is a guarantee for its excellence.

The diorama is explained in an appropriate and ably written lecture, delivered quietly, sensibly, in a clear voice and with perfect distinctness, by Mr. Charles Kenney. It is, we believe, that gentleman's first essay in public speaking, or, at least, in lecture-giving. We congratulate him on his success.

The new entertainment cannot fail to prove attractive in the highest degree. Independently of its own intrinsic merits, it derives an unusual interest from passing events. Everybody is

anxious to learn particulars of the Dardanelles, the Bosphorus, and the Black Sea. He who goes to the Egyptian Hall to see Constantinople will learn, in one night, more from Messrs. Charles Kenney and Allom than if he studied the subject in books for one year.

THE IMPORTANCE OF POLKAS.

OUR announcement of last week has brought down upon us a terrible letter from the composer of the "Delightful Polka." We print it for two reasons, first, to give the writer an opportunity of making his own views public, next, to protest against the insinuation that the *Musical World*, or any respectable journal, is in the habit of giving favourable reviews in return for subscriptions or advertisements.

The following is the letter—*verbatim et literatim* :

3, Harland Terrace Kentish Town Rd.

SIR—After I gave your collector two of my last Compositions I find in your paper that you don't intend noticing any except work of importance. Now in my opinion a Polka or Waltz &c &c is a work of great importance first to the Publisher, and then to the Composer. My Delightful Polka sold 2000 and now is passing through a new Edition while my Pianoforte fantasias, Studies, Overtures sell very slow.

The reason that I have been Subscriber so many years is that I had a right to send my music to be reviewed and I have paid five Shilling a Quarter for that purpose as I can see the Musical World when ever I like to the American Store—without paying for it.

I have send to all the papers (which I dont subscribe to them) every week several pieces for review and have had them noticed

My Album contains no less than 750 Notices (which very few belongs to your World) from different papers including Sunday time &c and I only send one copy of each work You will find that I am not the only person that finds fault with your publishers rule as I know several persons who take the World in for the sake of the review. Mr. Novello wished me to subscribe to his Musical Times I send him a note to say that I will be happy to do so, and sent some music at the same time for review the next week I received the music back with the message they did not review Music and consequently I declined having the paper as it was full of Novello's publication and you will be full of Boosey's Dancing music as they are no less of 31 advertisements this week and of course they will reviewed so that there will be no chance for any Composer of Dancing Music to have his work noticed unless he pays for it. All the Publishers of my Music advertised it in those papers wch they think proper, and profitable so that if I want a notice in yours I must advertise against my wish and pay for the notice. I think I ought to do like Mr. Cocks the Publisher did in one of the Weekly paper by send them a letter by saying that if the Review was favourable he would take a 1/4 of 100 of Copies so that if it is your intention, or the proprietors intention not to give me any notice without advertising the Music and paying for it I shall be compelled to trouble you to send me back my last two new pieces wch cost me three shilling and a 11 you have by you nearly six Months which have never been reviewed at all and I only cut out the notice for the Album and see if there is any one that wants a Master wch I never see 12 years I have had your paper. You see Mr. Editor every one for themselves so you cannot blame me for taking this step if proprietors will make such absurd rules.

Perhaps you will be so kind to send me a line and consider this note a private one.

I remain

Dear Sir

Yr Ob. Servant

CARLO MINASI.

Monday 23 Jan 1853.

"Every one for themselves" is a good maxim. Let Mr. Carlo Minasi adhere to it, but let him not judge others by his own narrow notions. He may rest assured that the province of journalism is not so despicable as he imagines, and that, if he has no other means of courting fame than those suggested

by his letter, he had best take his five shillings and his polkas, "delightful" or detestable, to another market.

P.S.—We are surprised that the "Delightful Polka" should have sold 2000 and be "passing through a new edition"—or indeed, that it should be allowed to pass under any pretext—but we are not at all surprised that the "Piano-forte fantasias, studies, overtures sell *very slow*," since they are what they sell—if not absolutely a *sell*.

LUMLEY v. GYE.

COURT OF QUEEN'S BENCH, WESTMINSTER, JAN. 14.

(*Sittings in Banco before Lord CAMPBELL and Justices COLERIDGE, ERLE, and CROMPTON.*)

In this case the court has granted a rule, calling upon the plaintiff in the above action to shew cause why a commission should not issue to the Royal Court of Berlin, or to one of the judges of the said court, to examine witnesses in the kingdom of Prussia on behalf of the defendant. It appeared when the rule was granted that, in the month of June last, a commission had issued to a member of the English bar (Mr. Hayward, Q.C.) to examine Miss Wagner and her father in reference to that lady's engagement with the plaintiff, the breach of which engagement, at the instance of the defendant, had given rise to the action. That commission, however, had proved abortive, in consequence of the refusal of the counsel who appeared for the parties to allow the commission to be executed according to the Prussian forms as prescribed by a Prussian judge who attended to administer the oath to the witnesses, and by the subsequent refusal of Miss Wagner to consent to be examined in any other manner than before a judge of her own country and in her own language. The present rule was granted to remedy the failure which had thus taken place, and it was proposed that the commission should be addressed to a Prussian judge, and that the oath usually taken by the commissioner under such circumstances should be dispensed with. Sir F. Thesiger, Mr. Hoggins, Q.C., and Mr. Huddleston showed cause against the rule. The Attorney-General, Mr. Creasy, and Mr. Willes appeared in support of it.

LORD CAMPBELL said, he was of opinion that upon the defendant's paying the costs of the first commission, a fresh commission should issue to examine witnesses. If the Court had power to issue the commission, it was very desirable that it should do so, for, otherwise, most important evidence would be excluded. There could be no doubt Miss Wagner and her father were most material witnesses, and their evidence might be for ever excluded unless obtained in this manner. The question then was, had the Court the power to issue the commission? He (Lord Campbell) was of opinion that it had the power. It was not intended to send the commission to the Royal Court of Berlin, but to the individuals who constituted that Court. It had been stated on the part of the plaintiff, as an objection to issuing the commission, that the manner in which the witnesses would be examined was different from what it would have been in England, and no doubt that objection was deserving of serious consideration, and ought to be well weighed. He (Lord Campbell) thought, however, that it ought not to prevail, because the Court was not to suppose that, although the witnesses would be examined according to the law of Prussia, the whole return would be contrary to the law of England. If it should appear upon the face of the return that it was so, it would be rejected. But if the objection did not appear upon the face of the document, extrinsic evidence might be produced to show how the examination was conducted, and if the document could be impeached, it would be rejected. If the Court should be mistaken, an opportunity would be afforded for revising its judgment, for it would be competent for the objecting party to tender a bill of exceptions to the reception or rejection of evidence, and the opinion of the House of Lords might be taken on the question. He (Lord Campbell) thought that in the exercise of their discretion the Court would do well to grant the commission. The fact that the witnesses would be examined by the judge was not alone a sufficient objection. It was also said that hearsay and other objectionable evidence might be returned, but if that should be so, the whole might be repudiated, or any particular objectionable evidence might be rejected. Upon the whole, his Lordship said, he thought the commission ought to issue, on the defendant paying the costs.

The other judges expressed similar opinions, and the rule was made absolute accordingly.

DRAMATIC.

HAYMARKET.—On Monday night Miss Cushman made her appearance at this theatre, after an absence from England of five or six years. The play selected was Milman's *Fazio*, Miss Cushman performing Bianca, the character in which she first essayed her talents before a British public, and which, to a great extent, has been identified with her name.

Six years is an epoch in the life of an *artiste*, and few can withstand the changes and vicissitudes that occur during so long a period. Miss Cushman, however, does not seem to have altered in the least since we saw her in London. She still possesses the same power and energy, the same fire, the same intuition, the same realization, and, we may add, the same expressive looks. Her genius is as pre-eminent as ever, her art as evident, her performance as striking. Miss Cushman has talents of the highest order, and has studied deeply and to the purpose. Her acting bears the stamp of the most careful and thoughtful elaboration. Her impulse is great, her perception admirable, her judgment correct. For abstraction, or the power of projecting oneself into a part, and giving vitality and truth to its personification, Miss Cushman yields to no actress we have seen; her portraits, indeed, have been occasionally objected to as being too closely copied after nature. If this be a fault, however, Miss Cushman has no great cause for regret, since she shares it with Macready and Rachel.

Miss Cushman's faults may be summed up in fewer words. Her energy and impulse sometimes lead her to the verge of extravagance; in passionate scenes she not unfrequently wants repose; her action is often redundant, her attitude angular and constrained, her movements abrupt and hurried. But these admitted, she is always real, always natural, and, whether she be dignified or undignified, graceful or the opposite, the spectator is carried away by her force and earnestness.

Miss Cushman's voice, although a little nasal in its quality, like Braham's, is exceedingly agreeable, and capable of being adapted to every variety of passion. Her low subdued tones are singularly expressive, while her pathos is irresistible.

Such is Miss Cushman as she appeared to us on Monday night, in the character of Bianca, in Mr. Milman's play of *Fazio*.

About *Fazio* we are not desirous of entering into lengthened details. It may be termed a play with one character, the author having expended all his pains on Bianca. The hero is a non-descript—a sort of patchwork made up of Don Juan, Jack Sheppard, and George Barnwell. No actor could redeem the part from insignificance. Bianca, however, is drawn with a bold and masterly hand, and, if the character does not lay hold of our sympathies, it never fails to enlist our deep attention. It repels and attracts at the same time; but the attraction predominates. Aldabella is repugnant from first to last, and the other characters are nonentities.

The whole weight of the performance fell on Miss Cushman; and she sustained it, for the most part, with singular power and skill. Some of the scenes were overwhelming. We were disappointed with the commencement, and, up to the end of the second act, failed to recognise the acknowledged great mistress of her art. From that point, however, Miss Cushman gained upon the audience, went on with increasing success through the remaining acts, and, at the termination, elicited a real enthusiasm. The last scene, when Bianca comes on deranged, and the death of the unhappy heroine, could hardly be surpassed in dramatic truth. Miss Cushman elaborates her

dying scenes with surprising skill. The death of Bianca may be compared with that of Meg Merrilies, in *Guy Rannering*, one of the most remarkable exhibitions of the modern drama. We could point to other scenes of her Bianca, in which perhaps she manifested more consummate art; but we have said enough to show that Miss Cushman is still the grand actress we always considered her; and we welcome her back, with real satisfaction, as one of the greatest ornaments of the English stage.

Miss Cushman played Mrs. Haller in the *Stranger* on Wednesday, and seemed to please the audience even more than she did on Monday. We are of opinion, however, that Bianca is more suited to her daring and vigorous style than the other. Mr. G. Vandenhoff was excellent as the Stranger. We hope ere long to see that gentleman and Miss Cushman in one of Shakspeare's tragedies.

Fazio was repeated last night.

Mr. Buckstone has at last obtained a trump card. It depends upon himself to play it to advantage. If genius count for anything, Miss Cushman ought to fill the Haymarket treasury.

STRAND THEATRE.—Mr. W. Allcroft has been very successful in filling his theatre during the holidays. A full house attended on Monday to witness the first representation of *Der Freischütz*. Considering the smallness of the stage, Weber's celebrated opera was remarkably well got up. Miss Rebecca Isaacs made a very prepossessing Agnes, and Miss Fanny Reeves in the character of Anna pleased unanimously. Mr. Glenville and Mr. H. Manley, were Caspar and Rodolph; and the other characters were all creditably performed. The pantomime continues its successful career, Flexmore, as usual, causing roars of laughter. He is the "clown of modern clowns."

SURREY.—Miss Clayton, a provincial actress, has been performing a series of characters here in genteel comedy and domestic drama. This week has witnessed her performance of Juliana in the *Honeymoon* to crowded houses. Miss Clayton is young, with an agreeable person, and a clear although not a powerful voice. Her reading was clever throughout. She has the fault of all provincial actors when they first come to London—a disposition to "o'erstep the modesty of nature," and to injure their best points by exaggeration. When time and a little more London experience shall have cured this defect, Miss Clayton promises to become an important acquisition to the theatre. Mr. Creswick's Duke Aranza and Mr. Shepherd's Rolando are things of established spoutaine reputation.

PROVINCIAL.

MANCHESTER.—(From our own correspondent.)—The fifth concert of the Classical Chamber Music Society had been announced for the 5th instant. The great snow-storm was then at its height—and Messrs. Sain-ton and Piatti—who were engaged, were arrested at Birmingham in consequence. M. Charles Hallé, receiving telegraphic communication to that effect, the concert was postponed to the 19th, when it took place as usual. The following was the programme:—

Part First—Trio (in E), Mozart; Grand Sonata—Pianoforte and violoncello (in G Minor, Op. 5, No. 2), Beethoven.

Part Second—Grand Trio (in E Flat, Op. 70, No. 2), Beethoven; Fantasia—Violin ("Norma"), Molique; Nocturne (in F Sharp, Op. 15), Chopin; Study (in D), Henselt; Caprice (in F Sharp Minor, Op. 5), Mendelssohn, (pianoforte solus.)

Executants—pianoforte, M. Charles Hallé; violin, Herr Molique; violoncello, Signor Piatti.

Mons. Sain-ton not being able to appear, in consequence of the change of day, Herr Molique took his place. We were glad to find that Hallé had reverted to his original plan of finishing with a selection of solo pieces for himself, in lieu of a long sonata, since by this means the performance was over at a quarter-past ten. Mozart's trio in E made a delightful opening. The second movement, *Andante Grazioso*, given with grace and delicacy,

was much applauded. The finale, *rondo allegro*, was also greatly enjoyed. Beethoven's sonata was admirably played by M. Hallé and Signor Piatti. It was not, however, so well appreciated by the audience, to whom it is unfamiliar; nevertheless, it is one of the earliest and least elaborate works of the master. The trio, which began the second part, was perhaps never heard with more effect in Manchester. The playing of all three executants was perfect. Molique's wonderfully clear tone was heard to great advantage in the *allegretto*, the applause after which and the preceding movement was enthusiastic. The finale was a display for Hallé, of which he made good use. The whole trio indeed was a treat of a high order. Herr Molique then displayed his masterly execution with great effect in his own solo, which consisted of variations on the well-known march in *Norma*—and elicited hearty bursts of applause after the theme and each of the variations in succession. M. Hallé played the solo pieces of Chopin, Henselt, and Mendelssohn in a remarkable manner, and, as is usual with him, from memory. His reading of each was characteristic, without pretence, and his execution as un-failing as it was energetic. Henselt's Study was a striking performance; but this was eclipsed by Mendelssohn's extraordinary caprice—a regular *moto perpetuo*, which M. Hallé gave with an unflinching *prestissimo*, thus bringing this delightful concert to a close with *éclat*. Three more concerts will terminate the present series.

IBID.—SATURDAY EVENING CONCERTS.—Mozart's 12th Mass drew a large attendance on Saturday last, at the Mechanics' Institution. The solo parts were taken by Mrs. Tomkins, Mrs. Brooke, Messrs. J. H. Price, Thomas, and Smith. The second part was miscellaneous. Mr. Walker presided at the organ.—The Athenæum Saturday Afternoon Concerts were resumed last Saturday. Mozart's *Jupiter Symphony* was played, and the overture to *Semiramide* and *Masaniello*. Herr Grosse performed on the clarinet. The concerts are to be continued weekly.

LIVERPOOL (Jan. 21).—The annual meeting of the proprietors of the Philharmonic-hall was held on Thursday week, at the Cotton Sale Rooms, Hardman Earle, Esq., in the chair. It was announced that the society was in the most prosperous condition. After the usual routine of business, a vote of thanks was passed to Wm. Sudlow, Esq., Hon. Sec., for his services to the society during the past year. With a vote of thanks to the chairman, the meeting separated.—On Wednesday evening week, a lecture on "Congregational Music" was delivered in the Lecture-hall of the Mechanics' Institution, by Mr. H. A. Ewer. Several specimens of ancient sacred music were sung by the members of the Musical Association, accompanied on the organ by Mr. Rogers.

In describing the Public Hall, opened in Clayton-square, by Mr. John White, it was stated that the orchestra would shortly be furnished with a large organ. The instrument, which has been built by our townsman, Mr. Jackson, is now all but complete, and is to be formally opened by Dr. Wesley, on the 23rd and 24th instant. Mr. Jackson has introduced several improvements. The stops, instead of being directly in front of the audience, are placed at an angle of forty-five degrees, and within easy distance of the fingers of the player. This contrivance was first applied by Mr. Jackson to the organ lately erected at Whitechurch: it is also to be used in the organ now being constructed for St. George's Hall. The action is as silent as that of a Broadwood piano, and free from metallic connexion. The following is the list of stops, &c.; the organ is a C:—*Great Organ*: 1, open diapason, of 8 feet metal; 2, stopped ditto, 8; 3, claribella, 8; 4, dulciana, 8; 5, principal, 4; 6, flute, 4; 7, fifteenth, 2; 8, sesquialtra, 3 ranks; 9, passauene, 8 feet; 10, clarinet, 8. *Swell Organ*: 1, double diapason, of 16 feet; 2, open ditto, 8; 3, stopped ditto, 8; 4, principal, 4; 5, fifteenth, 2; 6, corneopean, 8; 7, oboe. *Pedal Organ and Copula*: Grand open diapason, of 16 feet; swell to great; great to pedals; swell to pedals; super octave pedals.

MANCHESTER.—On Thursday evening week, Handel's *Messiah* was performed in the Temperance-hall, under the auspices of the directors of the Mechanics' Institution. The oratorio was conducted by Mr. Robt. Weston, and the performers numbered about 50. The vocalists were, Miss Whitham, Mrs. Brooke, Mr. Bednal, and Mr. Mellor. The band was under the direction of Mr. C. A. Seymour. Principal trumpet, Mr.

Ellwood; drums, Mr. Connolly; harmonium, Mr. H. Walker. The hall was crowded.

GLOUCESTER.—Another death has just occurred in this town, which must be recorded in a musical journal. Mr. Needham, the well-known music-seller died, at the age of fifty-six, on Tuesday the 17th inst. He was highly respected, and will be much regretted by his friends and fellow-townsmen. His son, Mr. Joseph Needham, will continue to superintend the business.

BATH.—The "People's Concert" came off on Monday, the 16th inst., and was the most successful of the series. Nearly one thousand persons were present. The German Band was encored in every piece. Mrs. Darby and Mrs. Whittaker acquitted themselves well, and the gentleman amateurs lent good assistance.

FAVERSHAM.—Mr. William Parsons gave a lecture at the Public Rooms of the Literary and Scientific Institution on Monday week, on the works of Thomas Hood. Miss Wilson gave several songs, among them "It was the time of Roses" and "The Song of the Shirt." On Thursday week Mr. Parsons gave a lecture on the works of Thomas Moore. Miss Wilson again assisted him. The company was greater than on Monday. Mr. Parsons has been delivering the same lectures in Folkestone, Sittingbourne, and other parts of Kent.

MILTON.—On Wednesday week the Milton Harmonic Union gave their first concert in the National School Rooms, Milton.

BATH.—The fifth Concert for the People took place last Monday, the 23rd instant. The principal performers were Mrs. A. Whittaker, and Mrs. and Mr. Gibbs, assisted by a number of gentlemen amateurs. The German Band also played on the occasion. The concert was successful, and the room crowded.

WORCESTER.—An amateur concert was given at the Natural History Rooms on Tuesday, the 24th. Not only songs and duets were sung, and solos performed on various instruments, but chorusses and hymns were attempted, which involved more knowledge of the musical art than we are accustomed to find in the upper circles. We cannot particularise. The ladies and gentlemen who sang and played were Miss Chandos Pole, Miss Clifton, Miss Taunton, Miss Pepps, Mrs. Talbot, Mrs. H. Pidcock, Lady Georgiana Lyger, Mr. Wolley, Mr. H. Chandos Pole, Mr. Peel, Colonel Chester, and certain professionals who assisted. Mr. Done conductor, and Mr. J. John accompanied.

SOUTHAMPTON.—The Southampton Choral Society gave their Annual Concert on Tuesday evening last, when selections from *Elijah*, the *Messiah*, the *Creation*, *Israel in Egypt*, and *Judas Maccabæus*, were performed. The vocalists were Miss Stabbach, Messrs. Stanley, Meers, and Ingram. Miss Stabbach produced a great impression in "I know that my Redeemer liveth," and was encored. She was no less successful in "Hear ye, Israel," from *Elijah*, and in "O had I Jubal's lyre," was encored. Messrs. Stanley, Meers, and Ingram were good in their several parts. The concert passed off with spirit, and the attendance was respectable and numerous.

MR. THOMAS WILLIAMS' LECTURES ON VOCAL MUSIC.—On Wednesday evening Mr. Thomas Williams delivered his lecture on the "Modern Ballad Music of England and Germany," at the Camberwell Institute. In the vocal illustrations he was assisted by Misses B. Williams and Julia Bleaden. Mr. Williams conveys to his audience a clear idea of a composer's style, as well as of the general characteristics of a particular school of music. Mr. Williams in his lecture has borne in mind the well-known Horatian maxim, and affords a pleasing variety by alternating "from grave to gay, from lively to severe." The first part of the lecture is devoted to a comparison between the ballads of England and Germany, the juxtaposition of vocal illustrations of each school enabling the audience to appreciate the difference in their character and construction. The second part introduces amusing sketches of German-artist life, interspersed with lively songs incidental to the subjects. Miss B. Williams, who possesses a rich and full-toned mezzo-soprano voice, sang Spohr's "Rose, in thy charms" and Balfe's "Cantineer" with great taste and expression, and made a most favourable impression. Mr. Thomas Williams was warmly applauded for his delivery of "Non più andrai," and Miss Julia Bleaden proved successful in several of the light, *ad-captandum* songs of the day. The encores were numerous, and the entertainment throughout proved entirely successful.

MISS ROSETTA VINNING.

(To the Editor of the Musical World.)

SIR,—I am very sorry you should have omitted inserting Miss Lyne's name, in your account of the King's Scholarship at the Royal Academy of Music; but I must certainly correct a mistake "A Student of the Academy" made in a letter to you. Miss Lyne was elected a King's Scholar for two years, and Miss R. Vinning *re-elected* for one year; therefore she is *still* King's Scholar. I need make no comment on Miss Vinning's talents, as they are sufficiently known.

A PROFESSOR OF MUSIC.

MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

This day.—Mr. Aguilar's Second Soirée, 68, Upper Norton Street. Eight o'clock.

Monday.—London Sacred Harmonic Society, Exeter Hall. Eight o'clock.

Wednesday.—London Wednesday Concerts, Exeter Hall. Half-past seven.

ADVERTISEMENTS.

MR. AUGUSTUS BRAHAM (the celebrated Tenor) will appear again, at Exeter Hall, on Wednesday next, the 1st of February, being positively engaged by the Directors of the Wednesday Concerts for that evening.

PIANOFORTES.—Notice to the Trade, and others.—**Messrs. RUST & Co.** have a dozen very superior Rosewood, Piccolo, and Cottage Pianofortes, being the last of their manufacture on the ordinary principle, they being now solely engaged in the manufacture of their new Patent Tubular Pianoforte. The above are to be sold in one or more lots, on very reasonable terms. Every instrument warranted.—309, Regent-street.

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MUSICAL DIRECTORY, REGISTER, & ALMANAC, and **ROYAL ACADEMY OF MUSIC CALENDAR**, for 1854. Under the sanction of the Committee of Management of the Royal Academy of Music. Price 1s.; by Post, 1s. 6d. In consequence of the difficulty experienced in collecting the payments for the First Number, the Publishers have found it necessary to come to the determination not to issue the copies for 1854 without pre-payment, either by postage-stamps or otherwise. Contents—1. An Almanac, with dates of great Musical Events, Births and Deaths of notable Musical Men, &c.; 2. The Royal Academy of Music Calendar; 3. A List of Musical Societies and their doings; 4. The Addresses of Musical Professors, Musical Instrument Makers, and Music Sellers, throughout the United Kingdom; 5. A Register of New Music, published from Dec. 1, 1852.—**RUDALL, ROSE, and CARTE**, 100, New Bond-street.—City Agents—**KEITH, PROWSE, and Co.**

MADLLE RITA FAVANTI has returned to town, after a tour of two months through Ireland and Scotland. All letters to be addressed to her residence, 13, Baker-street, Portman-square.

SIX PER CENT. BONUS AND PAYMENT OF INTEREST.—**THE CONSERVATIVE LAND SOCIETY.**—The shareholders are particularly requested to forward their pass-books without delay to the offices, 33, Norfolk-street, Strand, London, in order that the accounts of the members with the Society may be made up to the end of the first financial year, on the 29th of September last, in pursuance of rule 15. The holders of uncompleted shares are informed that the bonus of six per cent., placed to their credit in the books of the society, will be duly posted in the pass-books. The holders of completed shares not yet exercised who have not received the bonus of three per cent. in addition to the guaranteed three per cent. interest up to the 29th of September last, are requested to apply at the offices, or to the secretary, who will forward the amount and form of receipt. From the 29th of September the interest allowed on completed shares and on payments of a year's subscription and upwards will be five per cent.

CHARLES LEWIS GRUNREISEN, Secretary.

THE ENGLISH GLEE AND MADRIGAL UNION.—Mrs. Endersohn, Mrs. Lockey (late Miss M. Williams), Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips. All communications relative to engagements in town or country, to be made to the Secretary, **R. CARTE**, 100, New Bond-street.

MILITARY MUSICAL INSTRUMENTS.—Militia Regiments or parties joining Bands, and in want of Instruments, Music, or a Band Master, are invited to apply to Messrs. **BOOSEY and SONS**, 28, Holles-street, Military Instrument Manufacturers, and Music Publishers to her Majesty's Army and the Hon. E. I. C.'s Service. The high character of their Instruments and Journals for Reed and Brass Bands are known throughout the Army.—A Register kept of the most experienced Band Masters.

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THE MARIO VALSE, by **Tinney**, on **Rigoletto**, illustrated in colours by **Brandard**. Price 4s. for Piano, and 5s. for orchestra. **BOOSEY and SONS**, 28, Holles-street.

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MR. W. STERNDAL BENNETT respectfully announces that his Annual Series of Performances of CLASSICAL PIANOFORTE MUSIC will take place at the Hanover-square Rooms, on Tuesday evenings, February 7th, 28th, and March 21st. Subscription to the series, one guinea; single tickets to non-subscribers, half-a-guinea; extra tickets to subscribers, seven shillings; triple tickets to admit three to any one concert, one guinea.—Subscribers' names received, and tickets to be had, at the principal music warehouses; and of Mr. W. S. Bennett, 15, Russell-place, Fitzroy-square.

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WEDNESDAY EVENING CONCERTS, EXETER

HALL. On Wednesday next, for the Benefit of the Royal Westminster Ophthalmic Hospital, A NIGHT WITH BEETHOVEN AND MOZART. After which Selections from Popular English Composers, Glees, Ballads, Songs, &c.—Vocalists: Mdlle. Rita Pavanti (her first appearance in London since her Provincial Tour), Madame Newton Frodsham (late Mrs. Alexander Newton), Miss Grace Alleyne, Madame F. Lablache, Miss Rebecca Isaacs, Miss Fanny Ternan, Mr. Augustus Braham, Mr. Lawler, and Signor F. Lablache. Soloists: Grand Pianoforte, Miss Ellen Day; Harp, Mdlle. Louise Christine; Violoncello, Mr. Horatio Chipp. Unrivalled Band: Conductor, Herr Meyer Lutz; Leader, Mr. Thirlwall; Director of the Music, Mr. Box. Managing Director, Mr. W. Willott.—Admission, 1s., 1s. 6d., 2s. 6d.; and Stalls, 5s. Tickets to be had at the Hall, and at the Royal Westminster Ophthalmic Hospital, King William-street, Strand.

WEDNESDAY EVENING CONCERTS, EXETER

HALL.—The Directors have the pleasure to announce that Mdlle. LOUISE CHRISTINE will perform a SOLO on the HARP—"The Minstrel Boy"—on WEDNESDAY NEXT, at the Concert given for the Benefit of the Ophthalmic Hospital. OPINIONS OF THE PRESS.—"Mdlle. Louise Christine performed a harp fantasia with a good deal of dash and brilliancy."—*Morning Advertiser*. "The variations were given with a dashing and brilliant effect, which repeatedly called forth the warmest applause."—*The Era*. "The most interesting feature of the evening was Mdlle. Louise Christine's performance on the harp."—*The Britannia and Conservative Journal*. "Among the most attractive performances of the evening was a harp solo by Mdlle. Louise Christine, which was rapturously applauded."—*Sunday Times*. "Mdlle. Louise Christine executed Parish Alvars' difficult 'La Danse des Fees' with remarkable skill and facility."—*Weekly Times*. "The lady has considerable talent, and her execution is facile and certain. The solo was loudly applauded."—*Musical Transcript*. "Mdlle. Louise Christine played with considerable dexterity, and won at the conclusion of her performance an encouraging round of applause."—*Morning Herald*.

LONDON SACRED HARMONIC SOCIETY.

EXETER HALL.—On Monday, January 30th, the Oratorio will be ELIJAH. Conductor, Mr. Surman. Principals: Miss Birch, Miss Wells, Mrs. Lockey, Miss M. Wells, Mr. Lockey, Mr. Perren, Mr. Seymour, Mr. Husk, and Mr. H. Phillips. Leader of the Band, Mr. H. Blagrove. The Orchestra will consist of nearly 800 Performers.—Tickets: Area, 3s.; Reserved Seats, Area or Gallery, 5s.; Central Reserved Seats, 10s. 6d. To be obtained of the principal Musicians, and at the only Office of the Society, No. 9, Exeter Hall.

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